

Aldo Crommelynck **Master Prints** with American Artists



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Front cover:

Terry Winters

Print #7,

from the portfolio *Album*,
1988

Back cover:

David Salle

Untitled,

from the portfolio *The Raphael*,
1986

Aldo Crommelynck **Master Prints** with American Artists

Whitney Museum of American Art at Equitable Center

Perhaps the highest achievement in any profession is to be recognized as an exemplar of that profession. Thus Jim Dine enthusiastically wrote of French master printer Aldo Crommelynck, "He is so much greater than any other in the world that to call him Printer is all that is necessary."¹ In its terseness, this dedication suggests Dine's profound admiration for the man he has called his collaborator, the man who helped him execute scores of his most celebrated etchings. Crommelynck probably liked the inscription immensely, for it is laudatory without disclosing anything at all about the man, his attitudes, or working methods.

Crommelynck is a modest, private, laconic man, a master craftsman trained in the classical nineteenth-century French tradition of intaglio printmaking. Although he has produced thousands of prints over the last forty years with many of the greatest artists of the modern period, comparatively little has been written about him. Moreover, though major museum exhibitions and books have been devoted to artists who have worked at Tyler Graphics, Universal Limited Art Editions (ULAE), and Gemini G.E.L., the artists with whom Crommelynck has worked have never been singled out.

Born in 1931, Aldo Crommelynck is the son of the renowned Belgian playwright Fernand Crommelynck. Because as a child he showed natural abilities in drawing, his father continuously tried to push him into a career as an artist.² With this goal in mind, Fernand sent the seventeen-year-old Aldo to apprentice with the famous Paris printer Roger Lacourière. Lacourière, who was the third generation in a family of printers, was at that time printing for Picasso, Matisse, Dali, and Miró. But what was supposed to be a short stop for Crommelynck on the road to a career in art became a permanent home. Crommelynck recalls that his father wanted him to become an artist partly because of the personal freedom such a vocation would offer. Ironically, Aldo found himself in one of the most rigorous and constrictive of artistic professions.

Lacourière believed in the importance of draftsmanship in the training of a printer, and under his direction Crommelynck was taught to translate the paintings of contemporary artists into etched form. He learned to achieve an array of effects, from the continuous tonal areas created by aquatint to the subtle drawn lines made by soft-ground etchings. He learned to control every technical detail in the printmaking process, for a mistake might irrevocably destroy a work that had been in preparation for days or even weeks. He mastered the tedious and exacting procedures of editioning large numbers of prints. Crommelynck also gained experience in working with artists from Lacourière, who was known for his ability to "establish an atmosphere of collaboration with the artist. He would show [the artist] new techniques. He would discuss or even suggest new ideas, probably not from an artistic point of view (he was proud of being an artisan and would not have allowed himself to do so)."³

Eventually Crommelynck's skills, combined with his extreme modesty, would enable him, like his teacher, to adapt to the idiosyncrasies of individual artists and to work collaboratively with them as a master printer. As English artist Richard Hamilton has said, "I think of him as a perfect machine, because that is all he would wish to be."⁴ In a sense the printer *is* the medium. Like etching tools, he is manipulated by the artist at will to bring a work to fruition.

At Lacourière's atelier in Montmartre, Crommelynck was soon assisting artists in the preparation of grounds when the master was absent, and in the 1950s he began to work independently with such artists as Henri Matisse, Fernand Léger, André Masson, and Georges Rouault. In 1955 he left Lacourière's workshop altogether to set up a studio in

Montparnasse with the printer Robert Dutrou. This partnership continued until 1960, when Dutrou went to print for the important Paris art dealer Aimé Maeght.

During the next twenty years, Crommelynck collaborated with the most prominent among the Parisian avant-garde—Joan Miró, Maurice Utrillo, Maurice de Vlaminck, Jacques Villon, Jean Arp, Alberto Giacometti, and Le Corbusier. With Georges Braque, he printed what is considered to be that artist's greatest achievement in etching, *L'Ordre des Oiseaux* (1962), a *livre illustré* of elegant, colorful compositions whose rich textures illusionistically suggest the interlocking forms of his collages and paintings. Crommelynck's expertise enabled Braque to make the transition from a linear etched approach that would have had little stylistic connection with his contemporaneous paintings to a multi-plate conception that approximated the flat shapes of these paintings. As Crommelynck explained, "I knew what he achieved in his paintings could perfectly well be achieved in copper also."⁵ He was able to accomplish this feat in large measure because of his superb handling of aquatint. Crommelynck's hallmark has been and continues to be the richness and evenness of his aquatint grounds.

The most significant and long-lasting of Crommelynck's early collaborations was with Pablo Picasso. Crommelynck was one of two printers who took over Picasso's work from Lacourière in the 1950s; after 1961, Crommelynck—assisted in the business operations by his younger brother, Piero—became the elderly artist's sole printer. In all, he printed and editioned almost a thousand images—nearly half of the prints Picasso produced in his lifetime. These included well-known series such as *The Artist and His Model* (1963-65) and *Musketeers with Pipes* (1966), some of which were used to illustrate books, among them Fernand Crommelynck's play *Le Cocu Magnifique* (1968). The epic 347 series (1968), perhaps Picasso's most celebrated work of the period, was proofed and printed in less than seven months. Picasso worked on as many as five plates in a day and Crommelynck would shuttle to and fro, day and night, from his shop to the artist's studio, carrying both plates and proofs to keep up with the flurry of activity. "Great was our good fortune," the Crommelynck brothers later wrote, "we who with deep emotion made prints of all these plates as completed, in being able to witness and live through almost from hour to hour, the adventure to which this diary has given concrete form."⁶

The period after Picasso's death in 1973 marked a major shift for Crommelynck. In 1972 he had begun to work with a new generation of artists, mostly non-French, who commuted to Paris to take advantage of his talents. The first were the Englishmen Richard Hamilton and David Hockney; shortly thereafter, the Americans Jim Dine and Jasper Johns arrived. Working with these artists, who were his contemporaries, must have been quite different from his collaboration with Picasso. He was no longer a young printer dealing with the renowned French masters, but a master printer working primarily with artists his own age.

The mystique of having been Picasso's printer was not what originally attracted Jim Dine to Crommelynck, nor was it merely a desire to work with a great printer. "I did it because it was Paris, and I wanted to be in Paris. I feel great romance there."⁷ (The idea of working in Paris has continued to attract many American artists to Crommelynck's studio.) What Dine soon discovered, however, was that Crommelynck had much to teach, not only about printing but about France, and French culture and about "being a boy in France." Dine speaks of the extraordinary ambiance of Crommelynck's studio, housed on the main floor of the printer's nineteenth-century residence—its elegance, its unfinished appearance, and its view through the atelier window of the delicate traceries of the wrought-iron gate that would become a key subject in Dine's prints and paintings and "a symbol for me of France and my friendship with Aldo and his wife, Pep."⁸ Most of all, Dine speaks of Crommelynck's "real gentleness, his curious personal

style, his capacity to inspire. It's nice to work side by side with him. He sits quietly. He's always sharpening tools or whatever and the place is full of little objects of his, tools, historical things. You never ask what they are but they are something."

Dine's first published work with Crommelynck was the fittingly titled *Paris Smiles* (1976), a four-print series on the theme of the Eiffel Tower in which Dine tested a variety of etching and engraving techniques. However, he considers his first significant engagement with the printer to have been the twenty-five print series *Nancy Outside in July*, produced over a four-year period beginning in July 1977 and published from 1978-81.

This suite of images is a diary of techniques and moods. Dine used no fewer than six kinds of paper, from light-brown mulberry to cream wove, and with Crommelynck's assistance, he commanded a battery of traditional and non-traditional etching techniques, from spit-bite etching to the use of a rubber stamp transfer. The portraits range from *Nancy Outside in July I*, a delicate, crisp image printed and hand-colored in an assortment of springlike rose, green, and flesh tones to *XIII*, subtitled *Dissolving in Eden*, in which Nancy's visage is submerged beneath smudged layers of turquoise and black ink. The images not only evoke seasons other than summer, but they also suggest other historical styles, from the Rembrandtesque character of *XVI*, with its deep brown tones and its implication of pictorial illumination to *XVIII*, subtitled *Full of Expression*, with the red, orange, and yellow face that calls to mind a Fauvist woodcut.

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Crommelynck's commitment to technical perfection and to presenting each artist's work without interpretation has enabled Dine to achieve a level of fluency in his prints that is akin to drawing. However, this precision and restraint has not been without its drawbacks. Crommelynck believes that the ideal print is one in which his contribution is invisible, "except for the quality of the printing itself." In general, Crommelynck likes dry plates, which Dine feels can sometimes lead to very cold prints. For this reason, there are times Dine says that he actually "works against" Aldo and attempts to create accidents and use unorthodox instruments such as power tools to work on the plates. Through these tactics, Dine undermines Crommelynck's perfectionism in order to serve his own aesthetic ends.

Among the most recent series is *The New French Tools* (1984), which depicts elegantly drafted saws, axes, hammers, and other implements amidst the havoc of marks inflicted on the plate by an electric drill and rotary sander. *Black and White Cubist Venus* (1985), based on a souvenir figure of the Venus de Milo and the last work completed by Dine in Crommelynck's studio, also shows the effects of electric tools as well as the residue of the heavily worked plate characteristic of Dine. But the creamy, impasto-like aquatint indicates a capitulation to Crommelynck's elegant technique.

In 1975 Jasper Johns published his first project with Crommelynck, an unassuming set of miniature numerals entitled *0-9 (A Set of Ten Numerals)*; each numeral is less than 3 inches square. Johns' first Number paintings had been made twenty years earlier. He had chosen numbers, as he had targets and flags, because they were neutral and impersonal, yet would exhibit every painterly inflection, every subtle permutation that he chose to give them. By the early 1960s, he had experimented extensively with numerals in a variety of sizes and media—from encaustic and collage and oil on canvas to charcoal on paper and ink on plastic. Furthermore, during this period, the numerals had evolved from somewhat restrained classical forms to more painterly, baroque figures. When Johns decided to make a set of numerals with Crommelynck it was as a rehearsal for the book *Foirades/Fizzles* (1976).⁹ "My impulse to make prints has nothing to do with my thinking. . . . It's more a means to experiment in the technique. What interests me is the technical innovation possible for me in printmaking."¹⁰ Though Johns

was quite familiar with etching, he was less experienced in Crommelynck's specialty—aquatint. In these tiny prints Johns practices using lift-ground, a relatively controllable means for creating brushy, grainy surfaces, as well as the open-bite method that enables him to create transparent, fluid forms by applying the acid directly to the plate. Intimate and charming, *0-9 (A Set of Ten Numerals)* is a fine example of Crommelynck's abiding interest in the French tradition of making small prints that yearn for close examination.

Johns' *Corpse and Mirror* (1975-76) was based on an earlier painting of the same title. It uses the cross-hatching theme that reappears in *Foirades/Fizzles*, and may either be a study for or a spin-off of the colorful endpapers of the volume.¹¹ The thirty-three etchings for *Foirades/Fizzles* are based on five unpublished prose fragments by Samuel Beckett. This intriguing, complex work is a tour de force of etching techniques and bookmaking and contains many of Johns' now familiar repertoire of images, which parallel rather than illustrate Beckett's text.

In this deceptively simple book, each of the five chapters begins with an exquisitely rendered full-page image of a number. The French text alternates with the English and the other images interspersed throughout—double page, full page, and half page—include depictions of body parts, words describing body parts, and renderings suggestive of casts or body parts often juxtaposed with etchings of cross-hatchings and flagstones. Beckett's enigmatic writing, neither anchored in time nor space, is a dark, intricate web of groping, existential associations woven into a narrative. The luscious, tenebrous aquatint ground, made possible by Crommelynck, gives Johns the means to create mysterious shadows and pentimenti that echo Beckett's dense prose. Pervasive autobiographical references in the writing have their counterparts in Johns' prints of his own face (*Face*, 1976), hand, foot, and sock (*Handfootsockfloor*, 1976). And some of his imagery is based on fleeting memories. The cross-hatchings, for example, recall a design Johns saw painted on a passing car and the flagstones were a pattern he found on the wall of a Harlem building.

Johns' *Land's End* prints (1978-79) have a similar autobiographical character. The artist includes his own outstretched hand and arm, which seem to suggest a clock and the passage of time. The title itself and the arm held up as if to halt the viewer make a further allusion to the artist's home on Edisto Beach in South Carolina.¹²

When Alex Katz took up printmaking in 1965 he turned to the work of Jasper Johns as "a marker . . . an idea of what a print could be."¹³ Like the other artists in this exhibition, Katz has worked with a number of printers because "every shop has its parameters and you have to make something inside of that."¹⁴ Thus, when he went to Crommelynck it was specifically to work in the classic French etching tradition.

Katz has worked with Crommelynck on two major book projects: *Give Me Tomorrow* (1980), a suite of thirteen soft-ground etchings of friends with a text by Carter Ratcliff; and, most recently, a book of black-and-white etchings entitled *Light as Air* (1989) with a text by Ron Padgett. The latter, exhibited here, is a group of twelve close-up portraits of the artist's wife, Ada, with several cropped to focus on her hands in varying gestures of repose. Sketchily drawn in soft-ground etching with large, open areas of white paper, the prints approximate the look of charcoal drawings and make obvious reference to the title itself. The dry and restrained quality of the lines printed by Crommelynck are appropriate to Katz's cool, Pop-derived style.

Red Grooms has been making prints since the late 1950s. As Jim Dine had chosen the Eiffel Tower to express his pleasure at being in Paris, so Grooms selected the Café Deux Magots, the famous gathering place for the artistic elite from the 1920s to the 1940s, as

the subject of one of his first etchings with Crommelynck. Instead of depicting the café as it is today, he concocted a raucous scene from the 1940s. Everybody who was somebody is there—artists Balthus, Giacometti, Picasso, and Calder, philosophers Camus and Sartre, writers de Beauvoir, Cocteau, and Genet, and assorted other intellectuals—each identified by name in the key below.

Café Deux Magots (1987) is one of only two prints Grooms made with Crommelynck, but it is consistent with other major themes in his work, in particular, zany scenes of city life and portraits of artists. Although *Café Deux Magots* is etched in tones of black, white, and gray, in true Grooms fashion the print offers a colorful street scene in which several dozen figures appear to have spewed forth from the café facade onto the pavement. The print does, however, have a quality of restraint that could be the result of the arduousness of the aquatint process, the new work environment with Crommelynck, or Grooms' attitude that in Paris "Everything's done properly. What's the phrase? *Comme il faut*. So, I wouldn't want to take extreme liberties."¹⁵ But of course he did. The etching is in fact reminiscent of nineteenth-century wood engravings that lampooned politicians and other public figures in the popular press.

Minimalist artist Dan Flavin has produced several prints with Crommelynck since 1987. His early works with the master printer are small, tentative portraits that rely on the linear qualities associated with classical etching and could have been made by almost any artist at almost anytime. There is, however, no mistaking the two most recent prints produced with Crommelynck—*For Janette Affectionately* (1988) and *To K. Malevich I* (1988)—as Minimalist works by Flavin. It is nevertheless surprising to see such simple, brightly colored, non-objective works issue from the Crommelynck shop. Both prints, with their blinding Day-Glo colors evenly printed in aquatint, call to mind the luminosity of Flavin's fluorescent sculptures. According to Crommelynck, the printing was no easy task because the tone had to be extraordinarily even and consistent, which meant that every piece of dust had to be removed from the plate. "I had to get rid of 30 percent of the prints or more." This may be why Flavin chose to do most of his monochromatic works in silkscreen and lithography, media better suited for single tonal fields.

In each print, against the backdrop of an intense hue, Flavin performs a few simple but essential operations. In *For Janette Affectionately*, a couple of squiggly lines run like a rivulet down the paper, while in *To K. Malevich I*, one triangular corner is printed in black aquatint. The latter work is a homage to the Russian Constructivist artist Kasimir Malevich, whose Suprematist paintings of pure color and basic geometric shapes are precedents for this and other Flavin prints. These pared-down works are not the dry intellectual exercises they at first seem to be; rather, they are sensuous objects of color, with the colors inseparable from the paper support. The intensity of the color itself has a visceral effect on the viewer.

Chuck Close's *Self-Portrait*, made with Crommelynck in 1988, is one of many self-portraits created by the artist in the past two decades in almost every medium imaginable—acrylic, oil, pencil, stamp pad ink, pastel, crayon, ink, watercolor, and Polaroid photographs. In this rather small print, produced in the printer's New York workshop, Close used his characteristic grid strategy to structure the daubs of aquatint which, when printed, yielded the requisite range of black to white tones.

As in so many of Close's pictures, the *Self-Portrait* reveals the step-by-step process of its own making. The magic of "realistic" representation is unmasked, yet the magic persists in the face formed by the dots. Such an image is particularly appropriate for a print. A print is an impression—a plate with ink impressed on paper. The portrait seems to allude to the process of printmaking itself. Because of the close-up composition, probably based on a





photograph, the artist's face seems to press up against the plate and the transparency of the aquatint itself is a constant reminder that we are looking at ink on paper.

In recent years there has been a proliferation of contemporary prints and printmaking brought on by the increasing demands of the marketplace. In this climate, some artists are in such great demand that they cannot devote extended periods of time to what was, and to some extent still is, considered a medium of secondary importance. It can thus be difficult for a small print atelier that prides itself on a one-to-one relationship between printer and artist, has relatively small, 42-inch presses, and specializes in only one medium, etching—the most demanding of all print processes—to keep pace with large workshops that have many assistants, can produce large-scale prints, and work in numerous media. It is a great tribute to Crommelynck that he has been able to accommodate a new generation of artists while maintaining his devotion to the classic French tradition.

9

Since the late 1980s, American artists have increasingly made pilgrimages to the rue de Grenelle studio to work with Crommelynck. In 1986 David Salle produced a portfolio of etchings entitled *The Raphael*. The series depicts dancers from the Armitage Ballet who, while Salle was in Paris, were residing at the Hôtel Raphael. Salle had designed sets and costumes for the Armitage, but here he works on an intimate scale. The sensuous and often sexual imagery is matched by the sinuous lines etched into the plate by means of the soft-ground method. The transparency of the images in combination with the lascivious subject matter lends a voyeuristic aspect to the work. We seek to strip away the intricate network of overlapping forms to find the primary subject. In fact, the subject cannot be separated from the fabric of the serpentine lines. Salle says that one of his primary aesthetic concerns has been simultaneity. In *The Raphael* series, the same plate is used in more than one print. Subjects are layered over one another—costumes on heads, hands on arms, arms on furniture. To unravel the picture is a fruitless task. It is only when the viewer concedes and allows the images to coexist that the beauty of Salle's multiplicity shines forth.

Although Crommelynck is reluctant to say so, he seems a bit disappointed that younger artists do not spend longer periods working with him. In part for this reason, in 1986 he opened a studio on Spring Street in New York. The need for extensive studio time with an artist is important not merely because etching is a painstaking process, but also because it takes time for an artist to learn to work with Crommelynck.

Richard Bosman, best known for his rough-hewn linocuts and woodcuts of figures drowning or stranded at sea, made several etchings in Crommelynck's New York studio in 1988. The subjects closely relate to his childhood memories—growing up as the son of a Dutch sea captain and making several transoceanic voyages. Bosman's woodcuts are raw and stylized in a manner suggestive of German Expressionist woodcuts of the teens. Their scratched and gouged surfaces, however, are a far cry from *Adrift I* and *Fog Bank*, the softer monochromatic, green-blue and gray-blue spit-bite etchings he produced with Crommelynck. In the former, a man with a somewhat swollen head floats on his back at the crest of a wave. Is he dead or awaiting rescue? The issue is unresolved. In *Fog Bank*, the upper portion is a patch of open sea depicted in poor visibility; the lower presents a silhouetted figure in a dinghy poised with his arm outstretched as if reaching for an outboard motor. This incomplete narrative suggests a person coming from nowhere, going to nowhere, lost, adrift. Although visually distinct from the woodcuts, the etching is a reprise of the "no-exit" interpretation Bosman gives to all his marine subjects.

Eric Fischl produced two prints with Crommelynck on his trip to Paris in the spring of 1987. In *Beach*, Fischl seems to luxuriate in Crommelynck's richly laid aquatint ground; yet he has also achieved the snapshotlike spontaneity characteristic of the best of his paintings and prints. The disconnected and dysfunctional relationship of the three figures, accented by the contrast of dark shadowy tones against brightness, creates a heightened psychological tension: the statuesque nude girl standing legs apart with her back to the viewer looks off to the right; the dalmatian she holds looks at her longingly; and the unclothed man isolated in the middle ground is crouched under an umbrella, staring at the sand as if in search of some lost object.

Donald Sultan's *Black Freesias* (1987) was produced as a suite of six small prints, each a loose arrangement of one or more flower stems silhouetted in a matte black ink against a stark white ground. The prints, highly reminiscent of photograms, are delicate, musical, and lack the heavy inert quality of Sultan's well-known lemon prints. Seen as a group, the images lose their specificity as representations of a species of flower and become studies of delicate, semi-abstract natural forms. The freesias are accomplished in aquatint alone, Crommelynck's signature medium. Like the first Crommelynck-printed etchings of other artists, they are experimental, preliminary images that whet the viewer's appetite.

Unlike most American artists, Terry Winters has begun to more fully exploit Crommelynck's talents and has initiated what he hopes will be a long-term collaboration. Winters' *Album* (1988) is a portfolio of nine prints made during five or six visits to Paris, each of about two weeks, over the course of a year and a half. The artist went to Crommelynck's atelier with working drawings, "an album of forms I used in paintings and drawings."¹⁶ In the atelier, he tested a variety of etching techniques—in fact, every one save drypoint. His experience with Crommelynck was thus an intensive introduction to intaglio printmaking.

Winters does seem to have a special appreciation for Crommelynck, along with an intrinsic interest in the tools, materials, and procedures of etching. He wants to know what the printer does when he, the artist, is finished working on the plate. "It's about being in the middle of the process and making something of it." Moreover, though many artists prefer large-scale etchings, Winters appreciates the small-scale plates used at Crommelynck's studio because they enable him to create a highly focused, potent image.

Winters hopes to arrive at a point where etching has the spontaneity of drawing, for drawing is at the heart of his work. The etchings in *Album* do have an unpremeditated quality, reminiscent of notebook sketches of a scientific sort. But it is difficult to tell whether they are microscopic or astronomical structures. They do appear, nevertheless, to be universal forms, forms common to many natural phenomena, whether animal, vegetable, or mineral. Despite the level of quasi-scientific detail made possible by the subtle layers of aquatint, these structures are fresh and playful. They recall the naiveté of student notes in a high school biology class.

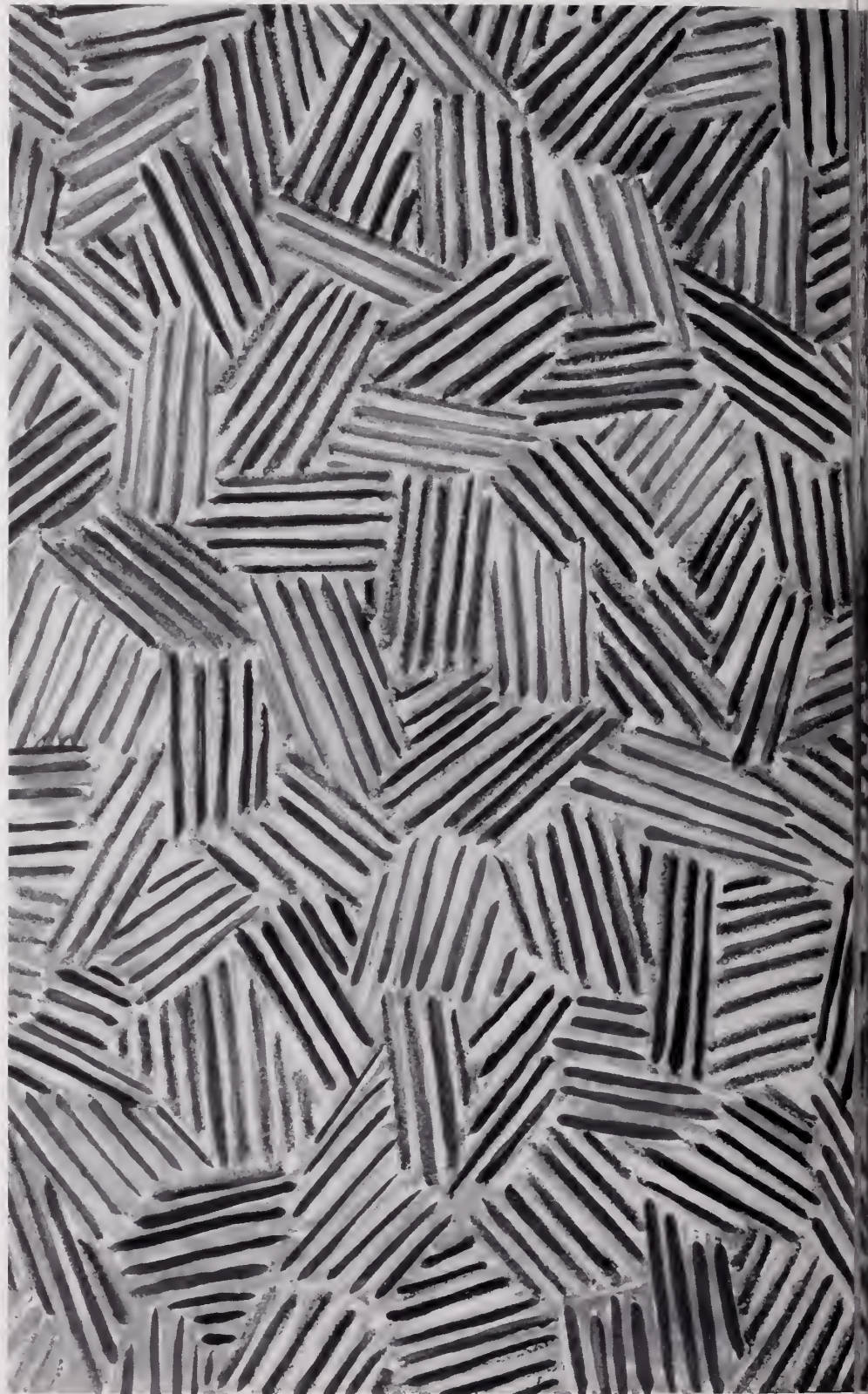
Recently two other young artists, Edward Henderson and George Condo, have started to work with Crommelynck. Henderson, whose style is immediately recognizable for its hallucinatory, sexually laden, Surrealist imagery, has just completed two etchings. His compound, ambiguous, illusionistic forms are hybrids of architectural, animal, arboreal, and mechanical elements. The untitled etching exhibited here depicts seven of these strange conglomerations in shades of black and white and one—which looks like a burlap bag with rabbit ears—in bright orange, against an amorphous field of drips, patterns, and lines. The names of the primary and secondary colors, printed in simple block letters and placed throughout the composition, recall the work of Jasper Johns.

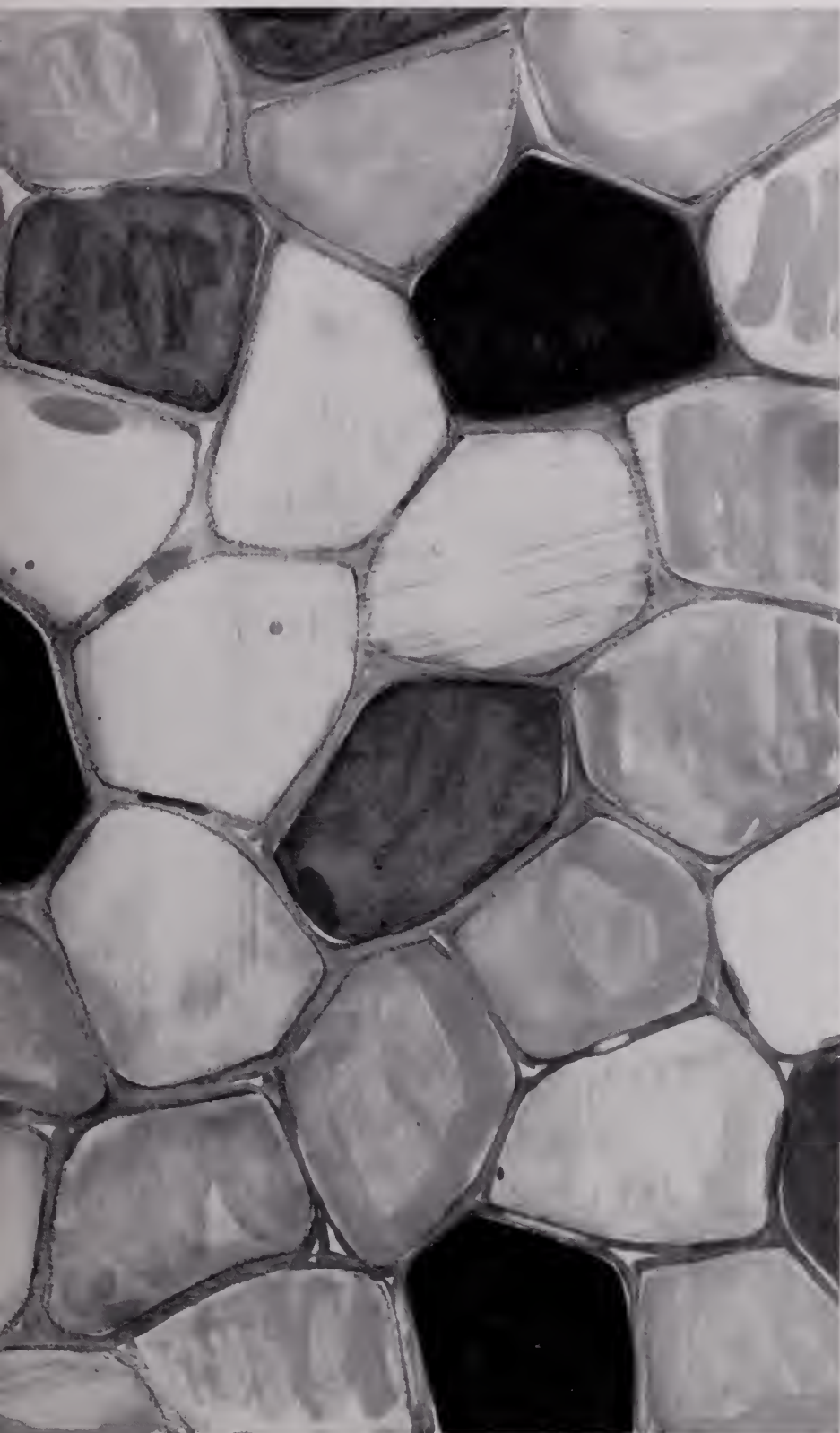
Jim Dine, *Nancy Outside in July XVIII: Full of Expression*, 1981



Overleaf

Jasper Johns, *Hatching and Flagstones*, from *Foirades/Fizzles*, 1976







Henderson himself once worked as a printer; this and his rigorous, meticulous style make his collaboration with Crommelynck an ideal match.

George Condo, on the other hand, at first seems to be a highly unlikely candidate for such a collaboration. Condo is what critic Peter Schjeldahl has referred to as one of "The New Dumb Painters." His two color etchings with Crommelynck look to be just that, "dumb." One is a yellow clown with an ostrichlike neck and facial features that seem to be composed of colored candies. The other is a boldly colorful still life of fruit and a decanter on a purple and blue table etched in an absurd, awkward perspective. But this childlike quality is intended to poke fun at contemporary art by proclaiming that even the silliest style is a worthy style.

Condo, who lives in Paris, may be described as something of an aesthetic cannibal. He devours the styles of modernist painters, particularly those of the School of Paris, and regurgitates them in his own freewheeling way. Sometimes his style looks incredibly similar to the original sources—Matisse, Gorky, Masson, and most often Picasso—as can be seen in the other untitled etchings exhibited here. One might think of him as an appropriationist, but the term suggests directed intent; artworks, such as the prints he just completed with Crommelynck, seem to be inspired by the free association and the automatic writing techniques of the Surrealists. Condo's prints not only have the look of Picasso's late etchings, they have some of their energy and much of their ambition. He is as facile an etcher as he is an art historical thief. And it is for this energy and facility that Crommelynck has expressed admiration.

Crommelynck was twenty years old when he began printing for Picasso and he was still in his thirties when he printed the famed 347 series. One might think that his work became less exciting from that point on and that he would prefer to work with the real Picasso rather than a controversial counterfeiter like Condo. But Crommelynck feels that he wasn't able to bring much to his collaboration with Picasso, save for a few suggestions during the proof stage; and Picasso was so prolific that keeping up with him was an effort in itself. Ultimately, Crommelynck found working with other artists more challenging. He has discovered that there are new ways to test his printerly prowess and that he has much more to offer artists who are less experienced etchers than Picasso. Crommelynck's greatest virtue may be that he recognizes the need to do things as he has always done them and to do things he has never done.

Adam D. Weinberg

- 1 Quoted in Clifford Ackley, *Nancy Outside in July: Etchings by Jim Dine* (West Islip, New York: ULAE, 1983), n.p.
- 2 Aldo Crommelynck, interview with the author, New York, May 16, 1989. Unless otherwise noted, all biographical information, recollections, and quotations are taken from this interview.
- 3 Pat Gilmour, "Picasso & His Printers," *The Print Collector's Newsletter*, 18 (July–August 1987), p. 83.
- 4 Quoted in Pat Gilmour, "Symbiotic Exploitation or Collaboration: Dine and Hamilton with Crommelynck," *The Print Collector's Newsletter*, 15 (January–February 1985), p. 196.
- 5 Quoted in Pat Gilmour, *Aldo Crommelynck in Collaboration with Georges Braque, Pablo Picasso, Richard Hamilton, and Jim Dine* (New York: Pace Prints, 1986), n.p.
- 6 Ibid.
- 7 Jim Dine, interview with the author, New York, May 30, 1989. Unless otherwise noted, all quotations from Jim Dine are taken from this interview.
- 8 Quoted in Graham Beal, *Jim Dine: Five Themes*, exhibition catalogue (Minneapolis: Walker Art Center, 1983), p. 136.
- 9 Richard Field, *Jasper Johns: Prints 1970–1977*, exhibition catalogue (Middletown, Connecticut: Wesleyan University, 1978), p. 103.
- 10 Quoted in Richard Francis, *Jasper Johns* (New York: Abbeville Press, 1984), pp. 114–15.
- 11 Riva Castleman, *Jasper Johns: A Print Retrospective*, exhibition catalogue (New York: The Museum of Modern Art, 1986), p. 39.
- 12 Ibid., p. 19.
- 13 Quoted in Barry Walker, *Alex Katz: A Print Retrospective*, exhibition catalogue (New York: The Brooklyn Museum, 1987), p. 14.
- 14 Ibid.
- 15 Quoted in Judith E. Stein, John Ashbery, and Janet K. Cutler, *Red Grooms: A Retrospective 1965–84*, exhibition catalogue (Philadelphia: Pennsylvania Academy of the Fine Arts, 1985), p. 17.
- 16 Terry Winters, interview with the author, New York, May 31, 1989. Unless otherwise noted, all quotations from Terry Winters are taken from this interview.



Aquatint: An etching technique used to create tones. A ground of acid-resistant powdered resin, spray paint, or other substance is applied to a metal plate and heated, creating a porous surface. When the plate is placed in an acid bath, the acid eats into the areas not covered by resin. When inked, the result is a textured tone. Lightness or darkness of tone depends on the amount of time the plate is exposed to the acid.

Drypoint: An intaglio process in which lines are cut into the surface of a plate with a pointed instrument—a fine needle or a dental tool.

Engraving: An engraving is made with a wedge-shaped tool called a burin or graver. In engraving, the tool is moved across the plate at a low angle. Curves are created by turning the plate as the line is being engraved. If a burr is created, it is removed with a scraper. The depth of an engraved line depends on its angle and pressure on the burin.

Etching: An intaglio process based on the chemical reaction of acid on metal. The plate is first coated with an acid-resistant ground and lines are then drawn through the ground, exposing the plate. When the plate is placed in an acid bath, the acid eats or “bites” away exposed areas to create the image.

Ground (Hard-ground): An acid-resistant coating used to cover etching plates. When the ground hardens, the etcher cuts through it to the plate with a pointed tool.

Intaglio: Derived from the Italian *intagliare* (“to engrave” or “carve into”). Intaglio is the generic term for recessed printing techniques, including etching, engraving, aquatint, drypoint, and mezzotint. When an intaglio plate is inked and wiped, the recessed lines hold ink. The pressure of the printing press forces the inked lines onto the paper. The lines created are raised off the paper’s surface.

Open-bite: A technique in which large areas of a metal plate are exposed to acid by brush or by submerging the plate. These areas yield deep lines and shapes which when printed stand in relief.

Soft-ground: An etching technique in which an acid-resistant pliable ground is applied to the plate. A sheet of paper is then laid down over it and the artist draws firmly, usually with a pencil, making clear impressions in the ground. When the paper is lifted off, the marked areas of the ground pull away with it. The plate is then bitten with acid as in an etching. A soft-ground etched line can simulate the effect of a chalk or pencil line.

Spit-bite: A technique in which a brush that has been wet with saliva is used to pick up pure acid which is then brushed onto a plate covered with an aquatint ground. The saliva breaks the surface tension, allowing the acid to go on freely. As the brush moves the solution around the surface, a varied biting takes place resulting in subtle, graduated effects.

Lift-ground (Sugar-lift): An etching ground made of sugar, ink (litho or India), and water. With a brush or pen dipped in sugar-lift ground, an artist draws directly onto a bare metal or aquatinted plate. The plate is then covered with a hard etching ground. After the ground dries, the plate is soaked in warm water. The sugar’s dissolution in water lifts the areas of ground off the plate. The exposed areas are then etched.

This glossary was excerpted from *Foirades/Fizzles* (1977) and *American Prints: Process and Proofs* (1981), both written by Judith Goldman and published by the Whitney Museum of American Art, New York.

Works in the Exhibition:

Dimensions are in inches; height precedes width.

In the publishers' credits,

ACP = Atelier Crommelynck, Paris;

ACNY = Aldo Crommelynck,

New York.

Richard Bosman (b. 1944)

Adrift I, 1988

Spit-bite etching:

sheet, 24 × 29;

plate, 17 × 23½

Paper: Hahnemühle

Published by ACNY

Pace Prints, New York

Fog Bank, 1988

Spit-bite etching:

sheet, 31¼ × 22½;

plate, 24 × 17¼

Paper: Hahnemühle

Published by ACNY

Pace Prints, New York

Georges Braque (1882-1963)

L'Ordre des Oiseaux, 1962

Book of twelve prints

Etching and aquatint:

sheets, 16⅞ × 21¼ each;

plates, dimensions variable

Paper: Richard de Bas

Published by Au Vent d'Arles, Paris

Irving Zucker Art Books, New York

Chuck Close (b. 1940)

Self-Portrait, 1988

Etching and aquatint:

sheet, 20½ × 16⅞;

plate, 13½ × 9¾

Paper: Hahnemühle

Published by ACNY

Pace Prints, New York

George Condo (b. 1957)

Clown, 1989

Color aquatint:

sheet, 24¾ × 21¼;

plate, 15¾ × 14¼

Paper: Hahnemühle

Published by ACNY

Pace Prints, New York

Table, 1989

Color aquatint:

sheet, 24¾ × 31¼;

plate, 15¾ × 23½

Paper: Hahnemühle

Published by ACNY

Pace Prints, New York

Untitled, 1989

Portfolio of four prints

Etching:

sheets, 12¾ × 9⅞ each;

plates, 4⅞ × 3½ each

Paper: Hahnemühle

Published by ACNY

Pace Prints, New York

Untitled, 1989

Five prints from

a portfolio of seven

Etching:

four sheets, 18¼ × 14⅞ each;

four plates, 9½ × 7⅞ each;

one sheet, 14⅞ × 18¼;

one plate, 7⅞ × 9½

Paper: Hahnemühle

Published by ACNY

Pace Prints, New York

Le Corbusier (1887-1965)

Unité, 1965

One print from

a portfolio of twenty

Aquatint:

sheet, 22½ × 17⅞;

plate, 16⅞ × 11½

Paper: Rives

Published by ACP

Irving Zucker Art Books, New York

Jim Dine (b. 1935)

Drypoint Eiffel Tower, from the

series *Paris Smiles*, 1976

Etching, lift-ground and

soft-ground etching, and

drypoint:

sheet, 35¼ × 24¾;

plate, 23½ × 19¾

Paper: Arches Buff

Published by ACP

Pace Prints, New York

Nancy Outside in July I, 1978

Color etching, soft-ground etching,

and aquatint with spit-bite etching

and hand coloring:

sheet, 35⅞ × 24¾;

plate, 23⅞ × 19⅞

Paper: Arches

Published by ACP

Whitney Museum of American Art,

New York; Purchase, with funds

from the Wilfred P. and

Rose J. Cohen Purchase Fund,

the Edgar William and

Bernice Chrysler Garbisch Purchase

Fund, and the Print Committee

86.48.1

Nancy Outside in July VII, 1980

Etching, soft-ground etching, and

drypoint with burnishing, scraping,

roulette, burin, foul biting, and

hand coloring:

sheet, 29¾ × 22⅞;

plate, 23⅞ × 19¼

Paper: Rives wove

Published by ACP

Collection of Jim Dine

Nancy Outside in July IX: March in Paris (Tulips), 1980

Etching, soft-ground etching,

aquatint, and drypoint with

burnishing, scraping, roulette,

burin, foul biting, and

hand coloring:

sheet, 29⅞ × 22¼;

plate, 23⅞ × 19¼

Paper: white wove

Published by ACP

Whitney Museum of American Art,

New York; Purchase, with funds

from the Wilfred P. and

Rose J. Cohen Purchase Fund,

the Edgar William and

Bernice Chrysler Garbisch Purchase

Fund, and the Print Committee

86.48.9

Nancy Outside in July XI: Red Sweater in Paris, 1980

Color etching, soft-ground etching,

aquatint, and drypoint with

burnishing, scraping, roulette,

burin, foul biting, buffing, and

hand coloring:

sheet, 29⅞ × 22⅞;

plate, 23⅞ × 19⅞

Paper: Rives wove

Published by ACP

Collection of Jim Dine

Nancy Outside in July XIII:

Dissolving in Eden, 1980

Color photoserigraph, etching,

soft-ground etching, aquatint, and

drypoint with burnishing, scraping,

roulette, burin, foul biting,

and buffing:

sheet, 30 × 22½;

plate, 23⅞ × 19⅞

Paper: Rives BFK

Published by ACP

Whitney Museum of American Art,

New York; Purchase, with funds

from the Wilfred P. and

Rose J. Cohen Purchase Fund,

the Edgar William and

Bernice Chrysler Garbisch Purchase

Fund, and the Print Committee

86.48.13

Nancy Outside in July XVI:

Japanese Bistre, 1981

Photoetching:

sheet, $36\frac{1}{4} \times 26\frac{1}{2}$;

plate, $23\frac{1}{16} \times 19\frac{3}{8}$

Paper: ivory oatmeal

Published by ACP

Whitney Museum of American Art,
New York; Purchase, with funds
from the Wilfred P. and
Rose J. Cohen Purchase Fund,
the Edgar William and
Bernice Chrysler Garbisch Purchase
Fund, and the Print Committee
86.48.16

*Nancy Outside in July XVIII: Full of
Expression*, 1981

Etching, photoetching, soft-ground
etching, aquatint, and drypoint
with burnishing, scraping, roulette,
burin, foul biting, buffing, and
hand coloring:
sheet, $36 \times 24\frac{15}{16}$;
plate, $23\frac{1}{16} \times 19\frac{1}{2}$
Paper: Rives BFK
Published by ACP
Collection of Jim Dine

*Nancy Outside in July XXI: The Red
Frame*, 1981

Etching, photoetching, and
lift-ground etching with
burnishing and hand coloring:
sheet, $35\frac{7}{8} \times 24\frac{15}{16}$;
plate, $24\frac{3}{8} \times 20\frac{1}{16}$
Paper: Arches
Published by ACP
Whitney Museum of American Art,
New York; Purchase, with funds
from the Wilfred P. and
Rose J. Cohen Purchase Fund,
the Edgar William and
Bernice Chrysler Garbisch Purchase
Fund, and the Print Committee
86.48.21

*A Heart on the Rue de
Grenelle*, 1981

Etching, soft-ground etching,
aquatint, and hand coloring:
sheet, $41\frac{1}{8} \times 29\frac{3}{8}$;
plate, $32\frac{1}{4} \times 26\frac{1}{4}$
Paper: Rives BFK
Published by Pace Editions, Inc.,
New York
Pace Prints, New York

Two Tomatoes, 1981
Diptych; etching, soft-ground
etching, aquatint and
hand coloring:
sheets, $41\frac{1}{8} \times 29\frac{1}{2}$ each;
plates, $32\frac{1}{4} \times 26\frac{1}{4}$ each
Paper: Rives BFK
Published by Pace Editions, Inc.,

New York
Pace Prints, New York

Desire in Primary Colors, 1982
Triptych; aquatint; plate marked by
electric abrading tools:
sheets, $30 \times 22\frac{1}{2}$ each;
plates, $23\frac{1}{2} \times 19\frac{1}{2}$ each
Paper: Rives BFK
Published by Pace Editions, Inc.,
New York
Pace Prints, New York

*The New French Tools 4—
Rousillon*, 1984
Etching and aquatint; plate marked
by electric abrading tools:
sheet, $42\frac{3}{8} \times 29\frac{3}{4}$;
plate, $23\frac{1}{4} \times 19\frac{3}{8}$
Paper: Rives BFK
Published by Pace Editions, Inc.,
New York
Pace Prints, New York

*Black and White Cubist
Venus*, 1985
Aquatint and drypoint; plate
marked by electric abrading tools:
sheet, $41\frac{3}{4} \times 30\frac{3}{4}$;
plate, $33\frac{3}{4} \times 26$
Paper: Hahnemühle
Published by Pace Editions, Inc.,
New York
Pace Prints, New York

The Channel, 1985
Etching, aquatint, and drypoint;
plate marked by electric
abrading tools:
sheet, $41\frac{3}{4} \times 30\frac{3}{4}$;
plate, $33\frac{3}{8} \times 25\frac{3}{8}$
Paper: Hahnemühle
Published by Pace Editions, Inc.,
New York
Pace Prints, New York

*The Channel, My Heart,
A Hand*, 1985
Aquatint and drypoint; plate
marked by electric abrading tools:
sheet, $26\frac{1}{8} \times 47\frac{1}{4}$;
plate, $19\frac{1}{4} \times 15\frac{1}{2}$
Paper: Rives BFK
Published by Pace Editions, Inc.,
New York
Pace Prints, New York

Red Robe in France, 1985
Offset lithograph and soft-ground
etching; plate marked by electric
abrading tools:
sheet, $38\frac{1}{2} \times 28\frac{1}{4}$;
plate, $33\frac{1}{2} \times 22\frac{3}{8}$

Paper: Rives BFK
Published by Pace Editions, Inc.,
New York
Pace Prints, New York

The Robe in France, 1985
Offset lithograph and soft-ground
etching; plate marked by electric
abrading tools:
sheet, $38\frac{1}{2} \times 28\frac{1}{4}$;
plate, $33 \times 22\frac{3}{8}$
Paper: Rives BFK
Published by Pace Editions, Inc.,
New York
Pace Prints, New York

Tools and Dreams, 1985
Diptych; etching, drypoint, and
aquatint; plate marked by electric
abrading tools:
sheets, $30\frac{1}{4} \times 44$ each;
plates, $23\frac{3}{8} \times 19\frac{3}{8}$ each
Paper: Rives BFK
Published by Pace Editions, Inc.,
New York
Pace Prints, New York

Wallpaper in Paris, 1985
Soft-ground etching, drypoint, and
aquatint; plate marked by electric
abrading tools:
sheet, 34×44 ;
plate, $25\frac{7}{8} \times 33\frac{3}{8}$
Paper: Dieu Donné
Published by Pace Editions, Inc.,
New York
Pace Prints, New York

Eric Fischl (b. 1948)
Beach, 1987
Aquatint and soft-ground etching:
sheet, $18\frac{1}{2} \times 21\frac{1}{8}$;
plate, 12×16
Paper: Hahnemühle
Published by Parasol Press,
New York
Pace Prints, New York

Dan Flavin (b. 1933)
For Janette Affectionately, 1988
Aquatint, etching, and soft-ground
etching:
sheet and plate, $22\frac{1}{2} \times 31$
Paper: Hahnemühle
Published by ACNY
Pace Prints, New York

To K. Malevich I, 1988
Aquatint:
sheet and plate, $22\frac{1}{2} \times 31$
Paper: Hahnemühle
Published by ACNY
Pace Prints, New York

Red Grooms (b. 1937)

Café Deux Magots, 1987

Etching and aquatint:

sheet, $26\frac{1}{2} \times 32\frac{1}{4}$;

plate, $19\frac{3}{8} \times 25\frac{1}{4}$

Paper: Arches

Published by Marlborough

Graphics, New York

Marlborough Gallery, New York

Richard Hamilton (b. 1922)

Picasso's Meninas, 1973

Hard-ground, soft-ground,

lift-ground, open-bite, and

stipple etching, engraving, drypoint,
and burnishing:

sheet, $29\frac{1}{2} \times 22\frac{1}{2}$;

plate, $22\frac{5}{8} \times 18\frac{1}{2}$

Paper: Rives BFK

Published by the Propylaen Verlag,
Berlin

Petersburg

Edward Henderson (b. 1951)

Untitled, 1988

Etching, aquatint, and spit-bite
etching:

sheet, $31 \times 23\frac{1}{4}$;

plate, $23 \times 17\frac{1}{2}$

Paper: Hahnemühle

Published by Walker Art Center,
Minneapolis

Walker Art Center, Minneapolis;

Commissioned with funds provided
by the Surdna Foundation

Jasper Johns (b. 1930)

0-9 (A Set of Ten Numerals), 1975

Portfolio of ten prints

Etching and lift-ground,

soft-ground, and

open-bite etching:

sheets, $8\frac{1}{4} \times 5\frac{7}{8}$ each;

plates, $2\frac{1}{16} \times 2\frac{1}{16}$ each

Paper: Barcham Green (handmade)

Published by Petersburg Press S.A.,
Switzerland

Collection of Leo Castelli

Corpse and Mirror, 1975-76

Lift-ground etching and drypoint:

sheet, $25\frac{3}{4} \times 19\frac{1}{4}$;

plate, $10\frac{3}{8} \times 14$

Paper: Rives BFK

Published by Petersburg Press S.A.,
Switzerland

Collection of Leo Castelli

Foirades/Fizzles, 1976

Book of thirty-four prints

Texts by Samuel Beckett

$13 \times 10 \times 1\frac{1}{2}$

Paper: Richard de Bas

Published by Petersburg Press S.A.,
Switzerland

Whitney Museum of American Art,
New York; Purchase, with funds
from the Print Committee

85.52.1-33

Foirades/Fizzles, 1976

Thirty-three prints from

a book of thirty-four

Texts by Samuel Beckett

Paper: Richard de Bas

Published by Petersburg Press S.A.,
Switzerland

Petersburg

Hatching (endpaper, front)

Color lift-ground etching and

drypoint:

sheet, $13\frac{1}{16} \times 19\frac{15}{16}$;

plate, $11\frac{1}{2} \times 18\frac{1}{4}$

Numeral 1

Etching, soft-ground etching, and

drypoint:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $9\frac{1}{4} \times 6\frac{15}{16}$

Face

Lift-ground etching with engraving
and burnishing:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $10\frac{13}{16} \times 8\frac{3}{8}$

Words (Buttock Knee Sock . . .)

Etching and lift-ground etching
with burnishing:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $10\frac{1}{2} \times 17\frac{3}{16}$

Four Panels (ABCD)

Etching and soft-ground and
lift-ground etching:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $2\frac{13}{16} \times 7\frac{3}{8}$

Four Panels (BCDA)

Soft-ground and lift-ground
etching:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $2\frac{13}{16} \times 7\frac{3}{8}$

Four Panels (CDAB)

Etching and soft-ground and
lift-ground etching:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $2\frac{13}{16} \times 7\frac{3}{8}$

Four Panels (DABC)

Etching and soft-ground,
lift-ground, and open-bite

etching:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $2\frac{7}{8} \times 7\frac{1}{16}$

Numeral 2

Lift-ground etching:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $9\frac{3}{8} \times 6\frac{15}{16}$

Leg (a)

Etching, lift-ground etching, and
drypoint:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $6 \times 3\frac{7}{8}$

Leg (b)

Etching and lift-ground etching:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $10\frac{3}{8} \times 5\frac{1}{16}$

Leg (c)

Etching:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $10\frac{1}{4} \times 5\frac{1}{16}$

Casts and Hatching

Lift-ground etching:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $10\frac{3}{4} \times 14\frac{1}{16}$

Hatching

Etching and lift-ground etching:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $10\frac{1}{16} \times 6\frac{15}{16}$

Leg (d)

Etching and lift-ground etching:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $2\frac{1}{16} \times 5\frac{3}{8}$

Flagstones (a)

Etching and lift-ground etching:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $10\frac{1}{16} \times 7$

Flagstones (b)

Etching and lift-ground etching

with open-bite etching:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $10\frac{1}{16} \times 6\frac{15}{16}$

Numeral 3

Aquatint:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $9\frac{3}{16} \times 7$

Torse

Lift-ground photoetching:

sheet, $13\frac{1}{16} \times 9\frac{15}{16}$;

plate, $9\frac{3}{8} \times 7$

Hatching and Flagstones
Soft-ground and lift-ground
etching:

sheet, $12\frac{7}{8} \times 19\frac{1}{2}$;

plate, $10\frac{3}{4} \times 14\frac{3}{16}$

Torso

Lift-ground etching:
sheet, $13\frac{1}{16} \times 9\frac{1}{16}$;
plate, $9 \times 6\frac{1}{16}$

Numeral 4

Lift-ground etching:
sheet, $13\frac{1}{16} \times 9\frac{1}{16}$;
plate, $9\frac{1}{16} \times 7$

Casts

Etching and lift-ground etching:
sheet, $13\frac{1}{16} \times 9\frac{1}{16}$;
plate, $10\frac{3}{8} \times 6\frac{1}{16}$

Flagstones and Flagstones

Etching and lift-ground etching:
sheet, $13\frac{1}{16} \times 9\frac{1}{16}$;
plate, $10\frac{13}{16} \times 14\frac{1}{16}$

Buttocks-Knees-Foothandssockfloor-

Face-Torso

Etching and lift-ground etching:
sheet, $13\frac{1}{16} \times 9\frac{1}{16}$;
plate, $11 \times 2\frac{13}{16}$

Feet (a)

Etching and lift-ground etching:
sheet, $13\frac{1}{16} \times 9\frac{1}{16}$;
plate, $2\frac{3}{8} \times 3\frac{13}{16}$

Numeral 5

Etching and lift-ground etching
with burnishing:
sheet, $13\frac{1}{16} \times 9\frac{1}{16}$;
plate, $9\frac{5}{16} \times 7$

Feet (b)

Etching, lift-ground etching, and
photoengraving:
sheet, $13\frac{1}{16} \times 9\frac{1}{16}$;
plate, $10\frac{7}{8} \times 8\frac{3}{8}$

Casts (Words)

Etching and lift-ground and
open-bite etching:
sheet, $13\frac{1}{16} \times 9\frac{1}{16}$;
plate, $10\frac{7}{8} \times 7\frac{3}{4}$

Buttocks and Knee

Etching and lift-ground etching:
sheet, $13\frac{1}{16} \times 9\frac{1}{16}$;
plate, $6\frac{7}{16} \times 8\frac{1}{2}$

Flagstones and Casts

Etching and lift-ground etching:
sheet, $12\frac{13}{16} \times 19\frac{1}{2}$;
plate, $10\frac{3}{4} \times 14\frac{1}{16}$

Handfootsockfloor

Lift-ground etching with engraving
and burnishing:

sheet, $13\frac{1}{16} \times 9\frac{1}{16}$;
plate, $9\frac{5}{16} \times 7\frac{1}{2}$

Flagstones (endpaper, back)

Color lift-ground etching:
sheet, $13 \times 19\frac{3}{4}$;
plate, $11\frac{1}{16} \times 18\frac{1}{8}$

Land's End, 1978

Etching and lift-ground etching:
sheet, $42 \times 29\frac{1}{2}$;
plate, $34 \times 24\frac{1}{4}$

Paper: Arches

Published by Petersburg Press S.A.,
Switzerland

Collection of William L. Zysblat

Land's End II, 1979

Etching and aquatint:
sheet, $42 \times 29\frac{1}{2}$;
plate, $34 \times 24\frac{1}{4}$

Paper: Arches

Published by Petersburg Press S.A.,
Switzerland

Collection of Leo Castelli

Target with Four Faces, 1979

Etching, soft-ground etching, and
aquatint:

sheet, 30×22 ;
plate, $23\frac{1}{2} \times 18$

Paper: Rives

Published by Petersburg Press S.A.,
Switzerland

Collection of Leo Castelli

Alex Katz (b. 1927)

*Man with Pipe, Portrait of Pierre
Marlaty, 1984*

Soft-ground etching and aquatint:
sheet, $19\frac{5}{8} \times 25\frac{7}{8}$;

plate, 10×16

Paper: Rives BFK

Published by Community

Committee of The Brooklyn
Museum, New York

The Brooklyn Museum, New York;
Gift of the Community Committee
of The Brooklyn Museum

Light as Air, 1989

Four prints (nos. IV, V, IX, X) from
a book of twelve

Text by Ron Padgett

Aquatint:

sheets, $17\frac{3}{4} \times 30$ each;
plates, $8\frac{1}{2} \times 8\frac{1}{2}$ each

Paper: Hahnemühle

Published by ACNY
Pace Prints, New York

Pablo Picasso (1881-1973)

*Crommelynck: Le Cocu
Magnifique, 1968*

One print (no. 12) and
corresponding text from
a book of twelve

Text by Fernand Crommelynck
Aquatint, drypoint, and etching:

sheet, 11×15 ;

plate, $8\frac{3}{4} \times 12\frac{9}{16}$

Paper: Rives wove

Published by ACP

The Museum of Modern Art,
New York; Monroe Wheeler Fund

Plate #14, from the series

347, 1968

Etching:

sheet, $11\frac{1}{16} \times 13\frac{5}{8}$;

plate, $6\frac{1}{16} \times 8\frac{3}{16}$

Paper: Rives BFK

Published by Louise Leiris, Paris
The Museum of Modern Art,
New York; Gift of Isidore M. Cohen

Plate #211, from the series

347, 1968

Aquatint:

sheet, $12\frac{1}{4} \times 13\frac{1}{4}$;

plate, $6\frac{1}{16} \times 8\frac{1}{16}$

Paper: Rives BFK

Published by Louise Leiris, Paris
The Museum of Modern Art,
New York; Gift of Isidore M. Cohen

David Salle (b. 1952)

The Raphael, 1986

Five prints from a portfolio of seven

Paper: German etching paper

Published by Maximilian Verlag-
Sabine Knust, Munich

Whitney Museum of American Art,
New York; Purchase, with funds

from Raymond J. Leary and

Robert Sosnick

86.14.1-7

Untitled, 1986

Color aquatint and soft-ground
etching:

sheet, $25\frac{3}{8} \times 31\frac{5}{16}$;

plate, $18 \times 23\frac{13}{16}$

86.14.1

Untitled, 1986

Color aquatint and soft-ground
etching:

sheet, $25\frac{1}{4} \times 31\frac{1}{4}$;

plate, $17\frac{1}{16} \times 23\frac{7}{8}$

86.14.2

Untitled, 1986

Color aquatint and soft-ground
etching:

sheet, $25\frac{3}{16} \times 31\frac{1}{4}$;

plate, $18 \times 23\frac{7}{8}$

86.14.3

Untitled, 1986

Color aquatint and soft-ground
etching:
sheet, $25\frac{1}{8} \times 31\frac{1}{16}$;
plate, $17\frac{15}{16} \times 23\frac{7}{8}$
86.14.4

Untitled, 1986

Color aquatint and soft-ground
etching:
sheet, $25\frac{7}{16} \times 31\frac{3}{16}$;
plate, $17\frac{15}{16} \times 23\frac{7}{8}$
86.14.6

Untitled, from the portfolio *The
Raphael*, 1986

Color aquatint and soft-ground
etching:
sheet, $25\frac{1}{8} \times 31\frac{3}{8}$;
plate, $17\frac{15}{16} \times 23\frac{15}{16}$
Paper: German etching paper
Published by Maximilian Verlag-
Sabine Knust, Munich
Whitney Museum of American Art,
New York; Purchase, with funds
from the Print Committee
86.65

Donald Sultan (b. 1951)

Black Freesias, 1987

Four prints (nos. 3, 4, 5, 6) from
a portfolio of six
Aquatint:

sheets, $19\frac{1}{2} \times 20$ each;
plates, $15\frac{7}{8} \times 14\frac{7}{16}$ each
Paper: Hahnemühle
Published by ACNY
Pace Prints, New York

Terry Winters (b. 1949)

Album, 1988

Five prints (*Cover*, nos. 2, 4, 6, 7)
from a portfolio of nine
Soft-ground and lift-ground
etching and aquatint:
sheets, $26\frac{1}{2} \times 21$ each;
plates, $20\frac{1}{4} \times 15\frac{3}{4}$ each
Paper: Hahnemühle
Published by Editions Ilene Kurtz,
New York
Editions Ilene Kurtz, New York

Untitled, 1988

Soft-ground and lift-ground
etching and aquatint:
sheet, 36×29 ;
plate, $27\frac{3}{4} \times 22\frac{1}{2}$
Paper: Hahnemühle
Published by Editions Ilene Kurtz,
New York
Editions Ilene Kurtz, New York

**Whitney Museum of American Art
at Equitable Center**

787 Seventh Avenue
New York, New York 10019
(212) 554-1000

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